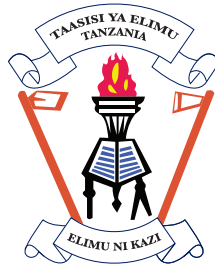# Tanzania Institute of Education (TIE)

Guidelines for Writing and Evaluating Storybooks

Endorsed by:

Commissioner for Education: Dr. Lyabwene M. Mtahabwa

Signature:

Date: 28/10/2021

Preface

Quality teaching and learning materials, form the core basis for quality education. These guidelines are, therefore, intended to be a benchmark for writing, evaluating and approving storybooks for ensuring quality of such learning materials to be used in schools and teachers' colleges. They are lawfully issued under the Government authority pursuant to Sections 4 (d) and 21 (1) of the Tanzania Institute of Education Act (CAP 142 R. E. 2002).

The guidelines set procedures and standards that must be adhered to in the process of writing, evaluating and approving storybooks. The ultimate objective is to facilitate the provision of quality education in a fair and equitable manner.

While efforts have been made to address key components relating to procedures, standards and checks on the quality of storybooks; it remains true that these guidelines may not necessarily cover every case and circumstance on the ground. Should any circumstance arise under which these guidelines prove to be inappropriate or inadequate, a proposal may be sent in writing to the Director General of the Tanzania Institute of Education detailing required improvements. After due consideration of the case, the Director General may initiate the amendment process pursuant to provisions of these guidelines. However, any such amendment shall not be authoritative unless it is passed by the Council of the Institute and endorsed by the Commissioner for education.

It is hoped that the decision-making bodies at various levels will also have a vital role in implementing the guidelines. It is our expectation that with full support and participation of all individuals and actors related to storybooks writing, evaluation, and approval, these guidelines

will successfully attain the anticipated results as they will become a reference point for all the stakeholders in Tanzania (and perhaps beyond) hence, quality children's storybooks in Kiswahili, English, and other languages.

Dr. Leonard Akwilapo
Chairperson,
Council of Tanzania Institute of Education

Acknowledgements

Dr. Aneth A. Komba
Director General
Tanzania Institute of Education

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Acronyms & Abbreviations

DPI   Dots Per Inch

DPS   Double Page Spread

GSM   Grams per Square Metre

JPEG   Joint Photographic Experts Group

MoEST   Ministry of Education, Science and Technology

PATA   Publishers Association of Tanzania

PDF   Portable Documents Format

TIE   Tanzania Institute of Education

TIFF   Tagged Image File Format

1.1 Introduction

Citation

These guidelines shall be cited as the Tanzania Institute of Education Guidelines for Storybooks writing, evaluation and approval.

Application

These guidelines shall apply to all persons and institutions engaged in writing, evaluating and approving storybooks as well as those who will be invited by Tanzania Institute of Education (TIE) to do the same.

Interpretation

The terms and words applied in these guidelines shall have the meaning described in this section unless the context requires otherwise.

Academic Affairs	the Academic Affairs Committee of the Council of the Tanzania Institute of Education
Design	text and artwork integration, choice of fonts and font sizes, use of white space, etc.
Diversity	treatment of issues of ethnicity, religion, gender, disability, class, rural or urban and the like.
Evaluation	value judgement of the storybooks as per the set standards
Evaluator	the subject panel member or any other competent and vetted subject expert assigned to evaluate storybook manuscripts
Guidelines	plans, rules, standards, principles, practices, and procedures that guide the development, evaluation and approval of storybooks
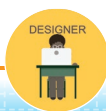
Illustration	images that appear in storybooks that have child appeal, perspective, focus elements, inclusivity, use of recommended colours
Institute	Tanzania Institute of Education
Production	process of changing a soft copy of the storybook into a hardcopy in taking into consideration the quality of the paper, binding, colour printing, format, and the like
The Act	The Tanzania Institute of Education Act (CAP 142 R.E 2002) as amended from time to time
The Council	the Council of the Tanzania Institute of Education established under Section 5 (1) of the TIE Act and, in relation to its powers, including such bodies and persons to who such powers are delegated
The Director	the Director General of the Tanzania Institute of Education; includes any person or group of persons delegated with the powers and responsibilities of the Director General
The story	plot, setting, characterisation, with appropriate length which promotes the interest/excitement of the reader

1.2 About the Tanzania Institute of Education (TIE)

The Tanzania Institute of Education was established by Act No. 13 of 1975 (CAP 142 R, E. 2002). It is a public institution under the Ministry of Education, Science and Technology. According to Section 4 of the cited Act, the main functions of the Institute may be grouped

as follows:

(a) Curriculum development and review including syllabi and teacher's manuals;
(b) Development of curriculum support materials including, but not limited to textbooks, teachers guides, practical manuals, kits and guidelines for its implementation;
(c) Quality assurance of educational materials;
(d) Training in curriculum studies, including in-service training; and
(e) Conducting research in education and provision of professional advice to the government as well as other education stakeholders on matters related to education.

The mandate of the Institute covers Pre-Primary, Primary, Secondary, and Teacher Education levels.

1.3 Rationale and Objectives

TIE is mandated by Education Circular No. 4 of 2014 with the role of writing storybooks and initiating the process of evaluating and approving all learning and teaching materials intended to be used in pre-primary, primary, secondary, and teacher education (Certificate and Diploma) levels. This mandate can be executed effectively and fairly where there are specific official guidelines for regulating the processes. These Guidelines have been prepared to serve such purposes, that is, writing and evaluating and approving storybook manuscripts. These guidelines clearly specify procedures, standards, and specifications pertaining to writing, evaluating, and endorsing storybooks. Furthermore, they delineate the roles and responsibilities of authors/ writers of storybooks, the major elements of the content of storybooks, and the steps for evaluating and approving them. They also lay down TIE house style, that is, the specific usage and editorial conventions to be observed by authors and editors in order to ensure consistency for all storybook manuscripts. Finally, the guidelines spell out steps for evaluating and approving storybooks. The key objective of these

guidelines is to avail an essential tool for professional, effective, and fair implementation of the Institute's mandate on the quality assurance of curriculum support materials, in this case, storybooks.

Furthermore, they delineate the roles and responsibilities of each participant and at each stage including curriculum coordinators, Head of Quality Assurance (QA) unit, TIE management, Director General (DG), the TIE Council and the Commissioner for Education.

1.4 Application of the Guideline

These guidelines shall apply to all persons and institutions engaged in any stage of storybooks writing, evaluating and approving.

1.5 Scope of the Guidelines

The scope of these guidelines covers TIE activities in curricula review and development, curricula support materials review, design and development and in-service training at Pre-Primary, Primary, Secondary and Teacher Education levels. These guidelines will not cover areas that do not fall under the core functions of the Institute. However, the stakeholders shall vary at each activity depending on the nature and stage of the activity done as well as the influence of the stakeholders.

1.6 Procedures for Development and Amendment of the Guidelines

Development and amendment of these guidelines shall follow the following procedures:

(a) The Director General shall prepare the initial draft of the guidelines or amendments thereto and submit the draft to the Academic Affairs Committee of the Council for scrutiny, improvement, and onward transmission to the Council for further action;

(b) The Chairperson of the Academic Affairs Committee shall table

the said draft before the meeting of the Council, which shall scrutinise and forward it to the Minister responsible for education for approval. The Council may improve or vary the draft as it may deem appropriate; and

(c) Upon receipt of the draft document, the Minister responsible for education shall consider and approve the guidelines with or without alterations as they may deem fit.

1.7 Effective Date

These guidelines, including amendments thereto, shall become effective upon approval by the Minister responsible for education, and on such a date as the Minister may determine.
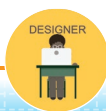
What is a storybook?

These recommendations are for **storybooks** only specifically storybooks for early classes/standards.

Storybook: A book that uses text and pictures/ illustrations to tell a story that is intended for enjoyment.

A quality storybook:

(i)   Can be used for engaging pupils in read aloud, shared, paired or independent reading.

(ii)   Engages the child through words and pictures to develop a love of the written word and of reading for pleasure and information.

(iii)   Extends a child's cognitive understanding of themselves and their world, to learn about things beyond their knowledge base and to make them globally aware and astute.

(iv)   Reflects the child's lived experiences and affirms their emotional life on intellectual, emotional, and socio/cultural levels.

(v)   Promotes and expands the child's imagination

(vi)   Promotes visual literacy through images. The best storybooks also have strong visual storytelling, or use of the pictures, to assist in telling a fuller, more interesting and detailed story.

(vii) Encourages vocabulary development and promotes language structure patterns and usage in speech and later in writing.

(viii) Provides additional reading experience with a richer narrative and deeper understanding of vocabulary to support and progress on what is learned through levelled readers.

(ix)   Includes design elements such as fancier fonts, different spacing, and some unfamiliar vocabulary.

It is important to differentiate between a children's storybook intended for pleasure, and a reader intended to support children's classroom learning.

What is a reader?

Reader: A book with text written for the specific purpose of teaching the mechanics of reading. Enjoyment of the story is important, but unlike storybooks, reader storylines are often neutral, simple in characterisation, and emotional in action.

i.   Text-to-image ratio is judged and planned, with beginning reader levels having scant text with large images which 'tell' the story for increased understanding. This changes as the reader levels increase, to include fewer images and more text.

ii. The increasing text and decreasing illustrations number and size are adjusted to match the child's increasing tracking ability, fluency, and comprehension across the series.

iii. Font and font size are also controlled, with larger font/text size for beginning readers and slowly decreasing for intermediate and advanced readers.

iv. Text also always runs top to bottom and left to right, with no creativity in how the text is placed in order to primarily support a child's developing eye-tracking ability.

v.   Letter and line spacing, page counts, and punctuation are also tightly controlled.

Levelling in storybooks

Levelling: Levelled texts are typical books or stories with increasing levels of difficulty (Cunningham, et. al, 2005). They are designed to provide children with reading materials that range from very simple to gradually more complex and challenging. Levelling guidelines or criteria are the tool used to categorise books or stories according to their increasing level of difficulty. See Figure 1.1.

Figure 1.1: *Levels of difficulty*

These recommendations are for the development and evaluation of storybooks. Unlike the levels used in reader series, which are guidelines during the writing of the book, levelling of storybooks is generally done after the book's development. Storybook levels are meant to assist library managers in displaying books with progressively increasing levels of text. They are also meant to assist teachers in matching children with books that have the appropriate amount of text for their reading level. Some storybooks may use a more nuanced levelling system for the story text, but most do not. It is important to note that a child's reading level sometimes matches his or her class/standard, but it is not always the case. Thus, levels are NOT correlated to a child's class/standard but to the level which a child can read on his or her own. See Tables 1.1 and 1.2.
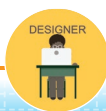
This levelling criteria is designed for storybooks. The purpose of these types of books is for reading enjoyment and to build a habit of reading. Levels assist readers in finding the right books to pick their interest and reduce frustration. Pupils who have reached level 6 are independent readers and writers and are now ready for texts that are evaluated by other criteria.

Table 1.1: Levelling criteria

	Item	Levels		
		1	**2**	**3**
1	Words per sentence	Wordless or letter & picture, single word & picture or 2-3 word phrases	Not exceeding 6 words	Not exceeding 10 words
2	Number of words per page	0-3 Words	Not exceeding 12 words	Not exceeding 24 words
3	Text wrapping	Number text wrapping	No text wrapping	Text can wrap
4	Number of sentences per page	1 sentence	Not exceeding 2 sentences	Not exceeding 4 sentences
5	Number of Syllables	Not exceeding 4 Many 2-3 syllables Few 4 syllables	Not exceeding 5 Many 2 &3 Some 4 & 5	Not exceeding 6 Many 3, 4,5
6	Font size	Letter- not less than 100 Word-not less than 70	Not less than 20	Not less than 18
7	Font type	Literacy type (e.g. Upstart, Sassoon)	Literacy type (e.g. Upstart, Sassoon)	Literacy type (e.g. Upstart, Sassoon)
8	Size of the book	A5, A4 & B5	B5 & A4	B5 & A4 Landscape/portrait orientation
9	Number of pages	Not exceeding 24 (incl. preliminary pages) Minimum number of pages 8	Not exceeding 24 (including preliminary)	Not exceeding 24 (including preliminary)
10	Illustrations	Every page and can be a spread , full colour illustrations, should support the text	Every page and can be a spread, full color and support text	Every page and can be a spread, full colour illustrations and supporting text
11	Placement of the text and illustrations	Consistent, spacing between text and illustrations	Consistent, spacing between text and illustrations	Can vary

	Item	Levels		
		1	**2**	**3**
12	Genre/form of writing	Has a variety of genres e.g. picture books, alphabet books, simple concept books	Has a variety of genres e.g. Narrative, simple concepts and themes	Has a variety of genres e.g. Informational, Narrative & Poetry
13	Vocabulary	Simple and common	Simple and common	Mostly simple and common, Some complex
14	Structure	Single idea	Single idea and/or predictable text	Can include two complementary ideas & can include simple dialogue
15	Punctuation	Capital letters at the beginning of the sentences & proper nouns, use of full stop, comma & question mark	Capital letters at the beginning of the sentences & proper nouns, use of full stop, comma & question mark	Comma, full stop, question mark, exclamation mark & quotation mark
16	Line spacing	-	level 1-3	20

Table 1.2: Levelling criteria

	Item	Levels		
		4	**5**	**6**
1	Words per sentence	Not exceeding 10 words	Not exceeding 12 words	Not exceeding 12 words
2	Number of words per page	Not exceeding 36	Not exceeding 60	Not exceeding 100
3	Wrapping	Text can wrap	Text can wrap	Text can wrap
4	Number of sentences	Not exceeding 6 sentences	Not less than 6 sentences	Not less than 10 sentences
5	Number of syllables	No limitation	No limitation	No limitation
6	Font size	Not less than 16	Not less than 14	Not less than 12
7	Font type	Literacy type (e.g. Upstart, Sassoon)	Literacy type (e.g. Upstart, Sassoon)	Standard font type, can use varied font but should be consistent

	Item	Levels		
		4	**5**	**6**
8	Size of the book	A5 & B5 Landscape/portrait orientation	A5, B5	A5 & B5
9	No of pages	Not exceeding 24 . Not less than 16 (including preliminary)	Not exceeding 32. Not less than 20 (including preliminary)	Not less than 32
10	Illustrations	Every page and can be a spread, full colour, & supporting text	Every double page spread, expands the meaning, full colour, and support the meaning	Every double spread, expands the meaning & full colour
11	Placement of the text and illustrations	Can vary	Can vary	Can vary
12	Genre/form of writing	Has a variety of genres e.g. Informational, Narrative, Biographies & Poetry	Has a variety of genres e.g. Informational, Narrative, Biographies, Poetry	Variety of genres e.g. Informational Narrative, Biographies, Poetry, Drama/play
13	Vocabulary	Increase complexity of vocabulary	Increase level of vocabulary complexity	Increase level of vocabulary complexity
14	Structure	Not exceeding 2 ideas & can include simple dialogue	Multiple ideas & can include complex dialogue	Complex dialogue Multiple ideas
15	Punctuation	Full stop, comma, exclamation mark, quotation mark, & question mark	Full stop, comma, quotation mark, exclamation mark, question mark, colon, semi colon,	Full stop, comma, exclamation mark, quotation marks, question mark, colon, semi colon, parenthesis

2.1 Diversity

"Imagine a world in which all children can see themselves in the pages of a book."

— vision of We Need Diverse Books (www.diversebooks.org)

Diversity refers to an obvious fact of human life - namely, that there are many different kinds of people. It encompasses individual differences (for example, personalities, learning styles, thought and life experiences) and group/social differences (for example, race/ethnicity, class, sex, politics, Orphans and Vulnerable Children (OVC), religion/spirituality, family structures, mental health status, language or other affiliations).

This definition is underscored by an understanding that diversity drives cultural, economic, and social vitality and innovation. Research suggests that intolerance hurts our well-being and that individuals thrive when they are able to tolerate and embrace the diversity of the world. Thus, the concept of diversity encompasses recognition, representation, respect, and honouring of individual and group differences.

What is diversity in the children's storybook context?
Children's storybooks with diversity promote content in a safe, positive, and nurturing environment. They promote mutual understanding and move beyond simple tolerance to embracing and celebrating the rich dimensions of diversity contained within each individual and group.

Tanzania has an opportunity to disrupt what has been accepted as a norm in children's literature when it comes to diversity, for example, most main characters being abled boys.

We can represent girls as heroes. Diversity should be embedded rather than it being the focus, for example, the story does not have to be about a stereotypical activity to feature a girl. Diversity also means celebrating all people's knowledge and resources.

The aim of diversity in this context is to ensure that every child can find themselves represented on the pages of a storybook.

Not all types of social diversity can be presented in a storybook. However, a good library collection should aim at having an overall representation of all aspects of social diversity. With a collection, children who use that library can be exposed to stories that reflect their own lives, because they can identify themselves with the characters. They can also see other types of children through the window the library provides thus introducing them to lives beyond their own world.

Diversity does not mean excluding other social groups. It means affirming previously marginalised groups. For example, we may have an illustration with only rural children from various backgrounds to celebrate and affirm them or a story can include urban children who may not be the heroes/heroines of the story.

Specially, diverse children's storybooks promote diverse social perspectives. Since culture is dynamic, they may celebrate diversity in cultural ideas or challenge stereotyped cultural norms. Figure 2.1 demonstrates how the idea of diversity can operate in storybooks.

Figure 2.1: *Diversity among children*

Practical examples:

1. Collections should not include books with patronising or stereotyping content.

   (a) No group should be patronised or represented in a negative light. For example, a character should not talk down to a child with disabilities, nor make derogatory statements about the child.

   (b) No group should be stereotyped. For example, girls should not be the only ones who do house hold chores. This promotes a unidimensional, stereotyped idea of gender roles.

2. Collections should include diverse language:

   (a) A diverse collection of storybooks will include diverse use of language (for example, official Kiswahili and English) and

specific language will be based on the context of the story.

(b) Language should reflect the setting. This is especially true if materials are available digitally where different dialects from different settings can be captured in the stories.

3. Collections should reflect diverse settings: rural settings, urban settings, and peri-urban settings as well as situations of different economic levels.

4. Collections should reflect diverse family types: nuclear, child/granny/female headed, inter-generational, etc.

5. Collections should include diverse artwork styles (for example, fantastical, cartoon, realistic, comic book) and mediums (painted, digital, collage, mixed media).

6. Collections should include diversity in gender: Can traditional gender roles be reversed to counter stereotypes? Girls as pilots and boys as nurses without shaming them, or men rather than women serving food. See figure 2.3 for a stereotypical portrayal of women as nurses and men as doctors.

7. Collections should include a diversity of characters:

Definition of Tokenism: The practice of making only a perfunctory or symbolic effort to do a particular thing, especially by including a small number of characters from under-represented groups in order to give the appearance of gender, religious class, or racial equality within a book.

(a) Do characters representing diverse groups play a significant role in the story? Are characters used to be politically correct and only used as props instead of playing a significant role in the story?

(b) Are characters with disabilities playing an active role in the story or is their disability their focus in the story? Please see Figure 1.1 for a good example of inclusivity regarding a disabled child.

(c) Can religion be included as a way of life without making it the focus of the story?

8. Are authors from one gender group only? Is a certain gender's voice in themes regarded as more valid than the other? Example males writing about science, science fiction, etc.

Do's

Figure 2.2: *Good example of inclusivity*
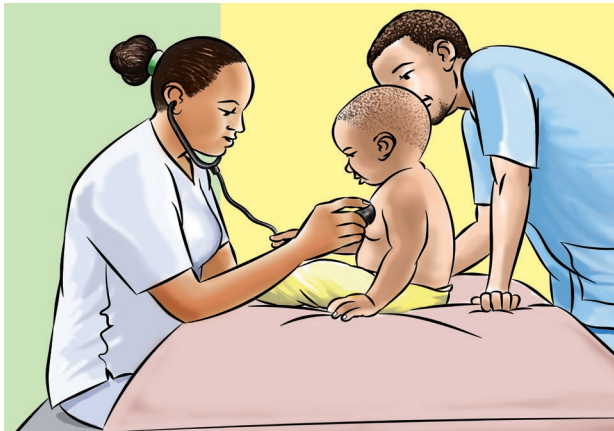
Figure 2.3: *Good example of gender sensitivity*

3.1 Content

Content may be in form of pictures or words.

This is a broad category, encompassing many areas. Generally, it looks at the content of the storybook, exploring such areas as:

(a) Topic and theme
(b) Plot and structure of the story
(c) Characterisation
(d) Setting of the story
(e) Genres used
(f) Language used

Figure 3.1: *Content in the form of picture*

3.1.1. Topic

Relevance and suitability

(i) For books to appeal to different types of readers, themes should be universal, for example, stories of friendship, loss, animals, and having fun. The theme in a story is the underlying message and it is universal if all/most readers can relate to it.

(ii) Stories should be suitable for different categories of readers/ learners, from diverse contexts and cultures, even though some readers may not immediately relate to the content. For example, in the story *Village by the sea*, children who live on the mainland and are not familiar with the life of fishermen and the dangers that they face everyday in the ocean may not immediately appreciate what the story is about and may need some help to understand the story. See Figure 3.2.

Figure 3.2: *Setting that might be unfamiliar to some children*

(iii) The topic or theme should be relevant and appealing to young readers, bearing in mind their social and cultural identity, noting that:

° Culture is dynamic. As culture changes we need to adopt and promote positive cultural values.

○ It is necessary to consider adaptability across cultures/ languages for different versions of the book to be published in different languages.

(iv) Stories should evoke the emotions of the reader, whether sadness or laughter or compassion, and so on. Often, children need stories to deal with the circumstances of their lives, which can be very difficult. Some stories could have suspense (or danger) to encourage children to say 'What will happen next?' or 'What if?' Note that different children with different life circumstances will respond differently to the same story so be mindful of this.   If in doubt, try out the ideas on children from the intended level.

(v) The cognitive development of child should be taken into account, for example, some highly complex stories with multiple layers of meaning might be difficult for a child to process. The range of stories should include both what young children know very well and can easily follow as well as what they are not familiar with, i.e, a balance of mirror and window stories. An example of something cognitively challenging for young readers could be *Village by the sea* where the perspective shifts between the fisherman, his wife and his dog. See Figure 3.3.
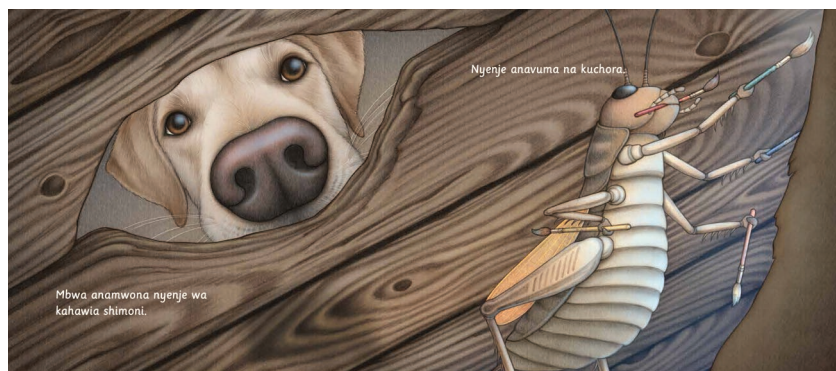
Figure 3.3: *Cognitively challenging story*
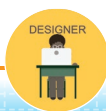
Morals vs fun

(i) Stories should stimulate imagination; should be child-centred; should include opportunities for curiosity and learning, for laughter and fun. Different children have fun in different ways. It is usually the basis of the way the child relates to a book, and is often the 'hook' for engagement. Fun is personal and can include playfulness, humour, imagination, curiosity and can even foster creativity. *We're Going on a Bear Hunt* in which children and their father go on a pretend "bear hunt" as they walk through a variety of landscapes, is a wonderful example of stimulating children's imagination. They can go on a bear hunt along with the children in the story, making the actions and playing with language, which uses sound effects and rhythm.

(ii) Stories must be enjoyable, not didactic; they do not necessarily have to teach anything (i.e. morals); they do not have to be message driven all the time. As the author Beverly Cleary states: "As a child I disliked books in which children learned to be 'better' children." A message should rather be lightly inferred and not boldly and pedantically stated.

(iii) The concept 'morals' can sometimes be quite limiting. The story does not have to explicitly state the moral value. It could rather promote values, a sense of self-worth and growth; it should be nurturing.

Dealing with issues

(i) Stories should support inclusivity and good values, in particular, human dignity, achievement of equality, advancement of human rights, non-racism and non-sexism.

(ii) Do not avoid issues that are pertinent to children of this age; consider how to portray them in a way that is not 'heavy'. Children

can be critical thinkers: the 'message' can be subtle; the child will understand it. Social messages (like acceptance of differences) can be done through characterisation and pictures, and it does not have to be what the story focuses on. For example, a story that wants to show inclusivity does not need to be all about a child in a wheelchair and how he/she overcomes the challenges; the child can be just a part of the story, dealing with the emotional challenge of losing a parent, for example, without expressly dealing with being in a wheelchair.

(iii) Topics must encourage critical thinking and be creative instead of focusing on what adults think are 'relevant' or 'politically correct', for example, children with disabilities are often portrayed as heroes. A story that would encourage critical thinking would be one that portrayed a child with disabilities as being a bit mean (perhaps because of being isolated) and have the children decided on whether he was justified in being mean.

Culture

(i) Culture must be addressed through language and the story in a way that affirms the African child. Sensitivity to both language and culture, especially the way language is used, is needed.

(ii) The cultural context, bearing in mind that culture is not stagnant, should be considered. Stories must be faithful to the cultural context though stories can challenge beliefs and stereotypes. Content creators need to do thorough research and be mindful to not misrepresent culture; clothes, food, etc. It is important for stories to strike a balance between the respect for culture and a changing culture that challenges negative beliefs and stereotypes.

(iii) Plot, illustrations, and incidents should showcase and represent marginalised cultures and communities but the story can be universal through appealing to emotions and to values.

(iv) All children should be celebrated in a positive light and communities must not be added to the content as an afterthought. Content must not be patronising.

3.1.2 Plot/Structure

What is a Plot?

Plot refers to the series of related events that make up a story, or simply what happens in the story and why. These guidelines focus on narrative stories, which have a clear beginning, middle, and end.

However, it must be noted that stories for Beginning Readers can take on other kinds of structures, for example:

1. **Question and Answer Structure**
   Page 1: Brown Bear, Brown Bear, what do you see?
   Page 2: I see a red bird looking at me.
   Page 3: Red bird, red bird, what do you see?
   Page 4: I see a yellow duck looking at me.
   Page 5: Yellow duck, yellow duck what do you see?

2. **Sequencing**
   Page 1: Butterflies lay eggs on plants. What happens next?
   Page 2: A caterpillar hatches from the egg. What happens next?
   Page 3: It eats and eats. What happens next?
   Page 4: It grows bigger and bigger. What happens next?
   Page 5: The caterpillar builds a shell around its body. What happens next?

3. **Repetitive Structure**
   Page 1: I like water, but I like milk more.
   Page 2: I like bread, but I like scones more.
   Page 3: I like carrots, but I like greens more.

Page 4: I like biscuits, but I like cake the best!

Page 5: What kind of food do you like?

4. Numerical

One duck walks.

Two ducks peck.

Three ducks quack.

Four ducks splash.

Five ducks swim.

Swim to Mama Duck!

3.1.3 Characteristics of a Narrative Plot/Structure

(a) The plot should be engaging, interesting to young children and at the right level.

(b) Wherever possible, the story has a beginning, middle, and end. The events are coherent and support the main idea or plot in the stories.

(c) Story structures for older primary school children should be more engaging, usually showing all the five parts of a plot as shown in Figure 7.

(d) The plot may not necessarily be 'real', but should be logically developed – can be believable that make-believe, or nonsense that makes sense.

(e) The story could have something unexpected, against the rules, or a 'twist in the tale'.

Figure 3.4: *Plot diagram*

3.1.4 Characters

Include characters that are appealing to the reader. For example research shows that young children enjoy stories about animals or other children similar in age to themselves. See Figure 3.5.

Figure 3.5: *Characters appealing to children*

3.1.5 Setting/Context

(a) The choice of setting must add more meaning to a story.

(b) Settings in stories that depict particular peoples or locations should be authentic, in that they represent the reality. For example, a story that takes place in rural Tanzania must have houses that would be found there.

(c) Some settings may be familiar to some children and unfamiliar to others. But other elements of the story, or the help of an adult, can help a child to make sense of the setting. For example, in the story *Don't Turn the Page* there are two stories going on at the same time. There is the little bear whose mother is reading a bedtime story to him, and the little bear who is in the story being read. Children who are not familiar with the culture of reading bedside stories might struggle a bit to get the gist of the story.

(d) There should be a balance of urban, peri-urban, and rural settings and different economic statuses across a range of stories.
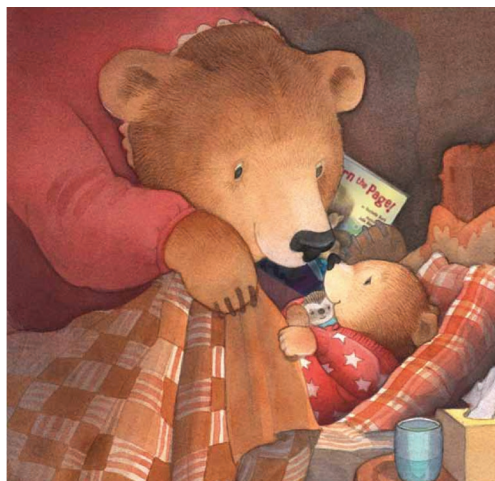
Figure 3.6: *Example of a setting that might be unfamiliar to some children*

3.1.6 Genre

(a) Stories should include a variety of fiction (traditional tales, fantasy, science fiction, realistic fiction, adventure stories, and contemporary stories).

(b) Non-fiction, for example, a book telling the story or an African hero or a story featuring an amazing scientific invention can also be included.

3.1.7 Language

(a) Appealing stories have interesting language use – rhyme, rhythm, repetition, onomatopoeia, word play (though keep in mind that rhythm and rhyme cannot be easily 'translated' to different language versions). An example is We're Going on a Bear Hunt 2 where the different things they go through make different noises, e.g., grass makes swishy swashy noises and water makes splash noises. See Figure 3.7.

(b) Language level: lower levels will have few words and short simple sentences that can be depicted visually and higher levels will have more words, more complex vocabulary, and more sentences. The sentences would tend to be complex. (Please see the levelling guidelines tables 1.1 and 1.2)

(c) Sensitivity to both language and culture, especially the way language is used, is needed.

(d) Issues of dialects and standard language need to be addressed depending on the audience for the story.

Figure 3.7: *Example of onomatopoeia*

4.1 Illustrations

This category covers best practices for the treatment of artwork. It looks at the fundamentals of what critical areas/features must be kept in mind when developing and selecting artwork for a children's storybook.

Illustrations attract a child to a storybook and help to guide the child on their reading journey. In storybooks (picture books), the artwork itself helps in telling the story. In other words, the story is told partly in words (text) and partly through the illustrations. It can almost be said that the text provides the foundation, and the illustrations add the walls and the roof. Keep in mind the following aspects of illustration:

4.1.1 Illustrations should assist with comprehension of the story.

Illustrations contribute to a child's understanding of the story in the following ways:

(a) **Some illustrations affirm the child's experience.** In other words, the environment and the world that the illustrations create are not too alien to that of the child. Children love to see themselves (characters and situations that they can identify with) in books and so it is important to have books that mirror children's experiences.

(b) **Some illustrations introduce the child to a different world.** These are the stories and illustrations that take the child to other worlds than their own, showing the child different cultures, and broadening their horizons.

(c) **Illustrations do not just come from the text but from the context too.** This means that in coming up with illustrations, the artist should not allow themselves to be limited by the dictates of the text, but should be creative enough to also get inspiration from the context of the story as well, whether it be social, physical or emotional. The artist can add detail that goes beyond the text.

Figure 4.1: *Kite*

4.1.2. Child appeal

Child appeal refers to that quality in an illustration that draws the attention of children. Drawings and presentation of characters, are aspects of illustration that make children love the character and make them feel excited about reading the character's story.

(i)   Children tend to love characters who look friendly and playful, and who display obvious emotions.

(ii) It also helps if the characters are fellow children, or display engaging, child-like behaviour. The illustrations in Figures 4.2 and 4.3 have child appeal because they look innocent and playful. They also look young, which means children identify with them more easily.

(iii) Another element to keep in mind regarding child appeal is the use of exaggeration to create effect and humour. Humour is particularly needed in storybooks because research shows that children prefer storybooks that make them laugh.

4.1.3 Perspective

Illustrations should use a variety of perspectives. This is important in order to differentiate the visual pace and interest of the story, and to make sure that all the various aspects of the story are shown.

Perspective refers to the angle of the 'shot'. A good illustrator is able to vary the perspectives of his artwork using a variety of up-shots, down-shots, close-up and panorama. This does not only bring variety to the pages, but each shot serves a specific special purpose. For example, close-ups are excellent when showing emotion, while panoramic artwork is good for showing the setting. See Figures 4.2, 4.3, 4.4 and 4.5.

Figure 4.2: *Downshot*   **Figure 4.3:** *Upshot*[3]

Figure 4.4: *Panorama*   **Figure 4.5:** *Close-up*

Linked to this is the choice between spot art and full illustrations. A well-illustrated story should have a good variety between spot illustrations, full illustrations and double page spreads. Figures 4.6 and 4.7 are good examples of the kind of contrast that can be built into a book's design through good use of spot art and full illustrations.

Figure 4.6: *Juxtaposing spot art with full-page artwork*

Figure 4.7: *Example of a double page spread*

Spot illustrations can be used in a variety of ways. Some spot illustrations are used to focus on a character or a particular part of a scene. More than one spot illustration may be placed on the same page to show a character in a variety of activities. See Figures 4.8 and 4.9. In some full page or double spread illustrations, a number of character spots show the movement of the character across the page.

Tara anakwenda shuleni na tiara.

Figure 4.8: *Multiple spots can show various actions or emotions.*

Mbwa alianza kumkimbiza sungura mjanja.

Mbwa alimkimbiza lakini sungura mjanja alikimbia zaidi ya mbwa.
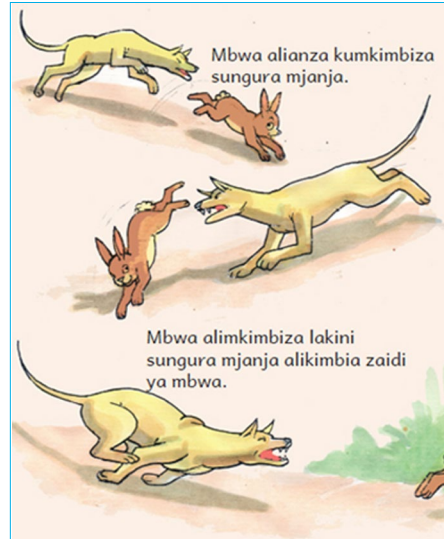
Figure 4.9: *This use of multiple spots shows the action of the chase.*

4.1.4 Variety of illustration styles

Illustrators work in a variety of styles, from realistic to stylized to cartoon. A book collection should represent all of these styles. Exposure to a variety of illustration styles increases children's visual literacy and creates interest and enjoyment. The examples below help to illustrate the point.

Figure 4.10: *Cartoon artwork*

Figure 4.11: *Realistic artwork*

4.1.5 Use of colour

It is essential that the colours to be used in illustrating a story are chosen with care (colour palette). Colour can play an important role in conveying information non verbally, creating certain moods, and even influencing the decisions people make. The colours should work well with the story, and they should also work well together in creating harmony and contrast. Three important factors to keep in mind when deciding on a colour palette are:

(a) **Mood:** The colours should match the mood of the story. If the story is sad or scary, then it should use a different colour palette than a happy story. Table 4.1 presents some colours with associated moods.

Table 4.1: Colours and their meanings/mood

Colour	Meaning/mood
Red	Excitement, strength, love, passion, energy, anger, power, courage, danger
Green	Nature, healing, freshness, wealth, rebirth, quality
Blue	Trust, peace, loyalty, competence, serenity
Black	Formality, drama, security
White	Cleanliness, simplicity, innocence, honesty
Yellow	Creativity, happiness, cheer, warmth
Orange	Confidence, success, bravery, sociability, encouragement
Brown	Simplicity, dependability, trustworthiness
Purple	Royalty, luxury, spirituality, ambition, creativity, fantasy
Pink	Sweetness, compassion, sincerity

(b) **Setting:** The setting of the story should also be considered when deciding on the colour palette. A story set in the forest would need different colours to the one set in the city centre.

(c) **Illustration style:** Realistic illustrations generally use colours that come from the illustrated objects in the actual world, while fantasy illustrations can be experimental with colour use, as the world of fantasy transcends the restrictions of everyday life.

5.1 Design

Design is about how the text and the illustrations are laid out on the page. It is about the feel, look, and appeal of a collection of pages.

It is not only about illustrations and text, but also includes management of folios (page numbers), use of fonts, resolution, trim size, etc. Well-designed books are more visually appealing to children, and good design assists children in reading the text and understanding the story. Poor design can ruin the storybook experience, and ruin the overall quality of a storybook—despite wonderful text and artwork!

Best practices in design and layout

1. **How artwork and text work together for visual storytelling:** The text and illustrations should work together to convey the story and push the plot forward. Good design helps to maintain interest and excitement through good management of the visual properties of each page and each double page spread. (Please refer to the Glossary on page 66 for definitions of technical terms). For example, there should be good variation between double page spreads and single pages, between full bleeds and spot art.

2. **Font type and font size:** Storybooks are sensitive to font type, especially books for early readers. The designer needs to ensure that the font is clearly legible and easy to read, and one children are familiar with. For lower-level storybooks intended to assist with independent reading, font size should also be big enough so that each letter can clearly be seen and read. Consistency in placement can be considered. The designer should consider the clarity of the cover title.
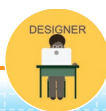
3. **Gutter management:** Do not position elements on facing pages if they meet awkwardly in the gutter. A common issue occurs when two separate single pages with similar backgrounds meet, as in Figure 5.1. These pages are actually two different scenes in the book. It is also important to make sure that no elements of the illustration or text on a page get lost in the gutter, that is, care must be taken to ensure that parts of artwork or text are not falling into the gutter thus rendering them unreadable or illegible to the reader.

Figure 5.1: *Don't allow facing pages to meet awkwardly at the gutter*

4. **Use of white space:** A good layout leaves enough white space on the page to bring visual relief. White space provides the reader's eye with places to rest on. Careful use of white space also brings good balance onto a page between the illustrations and the text.

5. **Bleeds:** Management of bleeds is crucial in design, as some illustrations might get cut out during trimming of the book. The designer ought to work closely with illustrators and make them aware of the amount of space they have on the page, and how much space should be left for bleeds.

6. **Production value:** The designer should be aware of the paper quality and the type of binding. This all has an impact on the design work.

7. **Elements of a strong cover**

   A good cover has the following elements:

   i.   It suggests the story content or concept without giving it away.

   ii. It makes the child curious so they would want to pick up a book. The colours are used cleverly to make the book attractive to children. See Figure 5.2.

   iii. It contains one clear image to focus on.

   iv. There is purposeful placement and size of title.

   v.   It is as durable as possible especially with smaller children

Figure 5.2: *Cover attractive to children*

6.1 Field Testing

Purpose of field testing

The purpose of field testing is to determine areas of a storybook manuscript that can be revised to improve the book's quality; it is not about assessing the children who are participating in the field testing. All children should leave the experience feeling successful about their experience with field testing.

Field testing is not mandatory. What follows are some basic instructions and tips on how to do field testing.

Roles and responsibilities

Field testing is to be completed in pairs when possible:

Administrator – The job of the Administrator is to make the pupil feel comfortable and to engage the pupil and lead the interactions with him/her. As you proceed through each step, introduce its purpose to the pupil so as to eliminate any anxiety she/he might be feeling.

Observer – The job of the Observer is to note the responses of the pupil in the tools. The Observer should avoid interacting with the pupil except during the introductions and "Establishing the Relationship" section of the tools. The Observer should record the pupil's responses directly onto the tools during the interactions with him/her.

Materials needed

The following materials will be needed for field testing:

Dummy Books: Dummy books should include illustrations and be printed in colour. They can be printed on a home or office printer and stapled together. Be sure to print enough copies to be used for field testing with the pupils and for the teachers to use to fill out the Field Testing Questionnaire for Teachers.

Word List: A word list consists of the first twenty words in the book that you will be field testing. This list will be used during **Step 3** of the procedure.

Script: A copy of the manuscript to be used in **Step 5.** You should have twice as many copies of the script with you as children will be testing the book.

Field Testing Tools: Note that you will need one set of tools for each pupil you are testing as you will be collecting the data by writing it directly onto each document.

Field Testing Questionnaire for Teachers: Be sure that each teacher whose class you are field testing in has a questionnaire for each book you are field testing.

Pupil List: Ask each teacher to provide a list of pupils and rank them by their reading ability. Pull children from the middle of the list to help with field testing. This should be determined and arranged with the teacher prior to arriving at the school. To avoid identifying children based on their levels of ability, list the children that you will be field testing on a separate sheet and assign them each an ID number. The numbers, rather than the pupil's names, will be used when recording data.

Field testing questionnaire for teachers
Purpose: It garners feedback from teachers to help determine if the book is suitable for the targeted reading level. The focus is on suitability.

Procedure:
(a)   Provide the teachers in classrooms that you are field testing with a questionnaire and a dummy book for each book you are field testing.
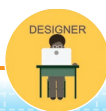
(b) Have the teacher read each book and fill out a questionnaire for each book.

(c) You can collect the questionnaires after the field testing activity is complete.

(d) If you prefer, and have the time and capacity, questionnaires can be administered as an interview with the teacher. Do not spend more time interviewing teachers than interviewing pupils.

(e) Questionnaires and dummy books can also be sent in advance to give the teachers additional time to complete the questions. If you choose this option, ask the teachers not to share the dummy books with the pupils so that the books are new to them when you field-test.

Prepare your focus questions

Choose a Focus: Prior to field testing, determine your field testing focus. Your focus should be related to areas of the book that you are uncertain about or would like additional feedback on. Please set aside a significant amount of time for this activity prior to traveling to the field.

Choose no more than two areas of focus and include the related questions in **Step 4** of the tool.

The following is a list of sample questions including questions related to plot, character, illustration, and interesting qualities. You can use any of these questions, or create your own. Do not feel limited to the areas of focus in the table. Additional sample focus areas may include setting and theme. When creating your own questions, please be sure to keep them open ended as to not lead the answers. Questions should be filled in under **Step 4.** Please fill these in prior to visiting the field. Please note that the questions are meant to act as guidance to begin

a conversation with the child. You are encouraged to ask follow-up questions that relate to the child's response to help get complete feedback.

EXAMPLE QUESTIONS			
PLOT	**CHARACTER**	**ILLUSTRATION**	**INTERESTING QUALITIES**
How did the story start? Did you like how the story started? If yes, why? If no, why not?	Do you like the character's names? If yes, why? If no, why not?	What is your favourite picture in the book? Why?	What do you think this book is going to be about? (Ask this question when showing the title and the cover).
Can you tell me what happened in the story? (To determine if the events leading to the climax and the climax are clear, or if the story is too complex).	Who was your favourite character? Why?	What was your least favourite picture in the book? Why?	What was your favourite part of the book? Why?
How did the story end? Did you like the ending of the story? If yes, why? If no, why not?	Who was your least favourite character? Why?	How did the colours used in the pictures make you feel? (This is a good question to use when field testing a 2-colour book)	Did you like the book? If yes, why? If no, why not (is there specific part you didn't like)?

EXAMPLE QUESTIONS			
PLOT	**CHARACTER**	**ILLUSTRATION**	**INTERESTING QUALITIES**
What was the most exciting thing that happened in the book? (This question may help determine if the climax is clear. The climax is often the most heightened event in the book.	Do any of the characters make you laugh? If so, which ones, and what did they do that made you laugh?	How do you think the character is feeling? (This is a good question to show if the character's expression is clear).	How did the story make you feel?
What was the problem that the character had to deal with? (This is a good question to ask if you are unsure if the conflict is clear)	Can you tell me who were the characters in the book? (Children can only remember a few of them, if they are too many characters in the story).	What does the cover make you think the story is going to be about? Does the cover make you want to open the book?	Can you suggest some ways we can make the story better?

DESIGNER

Illustrator

EXAMPLE QUESTIONS			
PLOT	**CHARACTER**	**ILLUSTRATION**	**INTERESTING QUALITIES**
Can you name all of the characters in the book? (This question can help determine if there were too many characters).	Observation: If you notice that the child is laughing; pause and ask what makes him/her laugh.	What do you think is happening here? (This is a good question to ask if you think the action in an illustration may be unclear).	Where does this story take place? (This question can be used to tell if the setting is clear)

Field testing procedure

STEP 1: Establish the Relationship

Purpose: Establish a caring and trusting relationship with the child. This is critical if children are going to participate in the field testing exercise and feel like they can be honest.

Procedure

(a) Greet the child.

(b) Sit level with her so that feels comfortable.

(c) Play a game or sing a song with her.

(d) Tell her that you are going to be showing her a book and reading it to her. Tell her you will ask her to read the book to you.

(e) Tell her that you will ask her some questions about herself and about the book that you brought with you.

(f) Tell her that your partner is going to write down everything she tells you so that you do not forget later!

(g) Show her the paper on which you will be writing. Tell her that she can see it after the exercise if she would like to.

(h) If you brought a voice recorder, show it to her and explain its purpose. You can say something like: "This is a voice recorder. Do you mind if I use this to record us? Sometimes I miss things and this will help me to catch all the important things that you have to say about the book."

(i) Tell them that this is not a test and that she should feel free to answer honestly.

(j) Remind the child that she can tell you she wants to stop the exercise at any time.

(k) DO NOT take photos or videos while field testing as this may intimidate the child.

STEP 2: Gather Demographic Data

Purpose: Obtain information about the child (age, grade, etc.) that might be used as data in our analysis and as part of our decisions about the book under revision.

Procedure

(a) Tell the child you are going to ask some questions.

(b) Note the data in the tools.

STEP 3: Word List

Purpose: Screen for whether the child is capable of reading the book in **Step 5** of the field testing process to make sure that we are not frustrating the child.

Writer

Procedure

(a) Tell the child you have a list of words for them to read.

(b) Remind them to do their best and that this is not a test.

(c) Tell them that you would like to see how many words they can read from the list.

(d) As the child is reading, wait 5 seconds before giving them the word.

(e) When the child misses ten words on the list, stop the activity.

(f) Thank the child for reading the list and celebrate the number of words that they can read!

Note the data in the tools. (If a child cannot read more than 10 words on the list, do not have them participate in **Step 5**: Individual Read Aloud).

STEP 4: Administrator Read Aloud

Purpose: Gain information about the story: Does it invoke a response from the child and allow the child to extract the plotting of the story? (NOTE: Questions should be filled in on the tools prior to administering this step. Example questions are provided in the setup section of this guide).

Procedures

(a) Tell the child that you would like to now read the story to her.

(b) Tell them you are going to ask her questions about the story when you finish reading.

(c) Invite them to stop and talk with you about the story while you are reading should they be inclined to do so.

(d) Invite the child to hold the story while you read and turn the pages.

(e) Read the story to the child in a fluent manner, following good read aloud practices. Should you decide to stop during the reading to engage the child with the text, feel free to do so.

(f) When you have completed the reading, ask the child the questions in the tools and any additional related probing questions as you discuss the story with the child.

(g) Note the data in the tools.

STEP 5: Child Read Aloud (Only proceed with step 5 if the child was able to read at least 10 words on the Word List in Step 3).

Purpose: To determine the reading level for the story being tested (NOT to test the child's reading skill level).

Procedures

(a) Invite the child to take a turn and read the story.

(b) Say something like, "Wow! That was a really nice story. I agree with you when you said you liked the part about _____. Now, since I just read this story, I am wondering if you would like to take a turn and read it."

(c) Make sure the story is in the hands of the child and invite her to begin by reading the title of the story.

(d) Remind her that you are going to be writing while she is reading.

(e) While the child is reading, pay attention and on your copy of the text, highlight or circle any words or phrases that the child mispronounces, is unable to read, or reads several times until getting it correct.

(f) If a child gets really stuck on a word and isn't able to move forward, you can offer them that word after 5 seconds and note this on your copy of the text. (After field testing is complete, if several children struggled with the same word, you can ask the teacher if the word is too difficult for the level, or if it is a learning opportunity to help expand their vocabulary).

NOTE: If reading the story becomes very frustrating for the child, invite her to allow you to complete the reading. Ask the child to continue holding the book and take over the reading of the rest of the story. DO NOT (under any circumstances) allow the child to struggle with the text or be made to feel like they failed.

Calculations for reading percentage can be made after the child has returned to her class. (See calculating percentage below).

STEP 6: Closure

Purpose: Ensure that the child walks away from field testing feeling as if they were successful.

Procedure

(a) Ask the child if she would like to tell you anything else about what they liked or didn't like about the story.

(b) If she provides more information, mark it in the box provided on the tools.

(c) Thank the child for her help and remind her that the information she gave is going to make this book even better.

(d) The child can now return to their class or to the library.

NOTE: If the child asks to keep the dummy book, tell her that we only have a few copies that we need to use to field test with other children, but once we have made some improvements the book will be available for them.

Calculating Percentage

Procedure: After the child has completed field testing and is headed back to her classroom, use the following formula to determine the accessibility of the text based on the areas you highlighted or circled during step 5 on the Individual Read Aloud text:

1. Count the total number of words that were read correctly. This will be all words that were not highlighted or circled.
2. Count the total number of words in the book.
3. Find the percentage of words read correctly:
   Total number of words read correctly ∕ Total number of words in the book * 100 = percentage of words read correctly
   Note the data in the space provided on the tools.
4. The Percent Accuracy rate refers to the percent of words the child read correctly. Use the formula below to determine the Percent Accuracy:

   95 – 100%   Readable
   80 – 95%   Contains an appropriate number of rare words
   Less than 80%   Frustration level

   Example:
   39 words read correctly/45 total number of words in the book x 100 = 86%
   86% falls in the 80 – 95% range and is considered to contain an appropriate number of rare words.

Note that books that fall in the 95%-100% level are readable, but it is important to also have books in our collection that fall within the 80%-95% range so that children are exposed to an appropriate number of new words.

Revisions
Purpose: Identify changes that need to be made to the book under revision.

Procedure: After the book has been field tested with all the children,

collect the data and determine if changes should be made to the manuscript based on their comments and any challenges they had when reading the text.

Note the following in the tools:
(a) Did the answers to the questions you posed offer possible revision ideas?
(b) How have our interactions with this child (these children) assisted us in understanding the quality of this book?
(c) How might this book be changed through revision to strengthen the story?
(d) How might the illustrations be changed?
(e) How might the title be changed?
(f) How might the characters be changed?
(g) How might this book be changed through revision to strengthen its readability?
(h) Are there any additional changes that should be considered?

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Appendices

Appendix I:

Submission of the Manuscript to TIE

The Tanzania Institute of Education is mandated to evaluate all the storybooks for use in schools. Publishers and authors must submit the manuscript to the Director General, who will assign it to the relevant Subject Panel for evaluation.

After the evaluation and validation of the manuscript, authors and publishers will be required to:
(a) Incorporate inputs from TIE, if any.
(b) Resubmit the manuscript to the Director General to verify that the recommended improvements have been incorporated.

Further actions by the Director General may include:
(a) Submitting the manuscript to the Council for validation and to the Commissioner for Education for approval if there are no discrepancies requiring rectification.
(b) Sending the manuscript back for further improvement or as rejected material.
(c) Appointing another Manuscript Evaluation Panel to re-evaluate the manuscript if there is an appeal against the decision to reject the manuscript or an order to further improve it.

N.B: Authors will be required to review their manuscripts at every stage of evaluation by incorporating the inputs obtained from evaluators at different levels.

After the manuscript has been approved by the Commissioner for Education it can be printed on a large scale for distribution to schools. However, the author or editor should once again read

each page of the typescript to ensure the appropriateness of title, size, typeface or type of letters for the text, headings and sub-headings, position of headings, size of illustrations and cover design. Authors should sign each page of the typescript and get it printed. The manuscript can be printed by either authors themselves or a publisher.

Introduction
These guidelines provide detailed procedures for submitting manuscripts of storybooks for evaluation and approval. They also set out mechanisms for appeal by authors who may not be satisfied with the outcome of the evaluation.

Eligibility
Submission of manuscripts of storybooks shall be accepted from any author or group of authors. However, if the author is a company, acceptance of the manuscript shall be subject to submission of a certificate of registration or incorporation, operating license and certificate of Taxpayer Identification Number (TIN). For firms that are not locally registered, acceptance of the manuscript shall be subject to submission of a certified copy of Agency Agreement or Representation Authority.

Manuscript submission requirements
Manuscript submission requirements are outlined below:

General conditions
Each manuscript will be evaluated in terms of its relevance and suitability to the specific categorisation, as outlined in the evaluation criteria. The authors will be required to briefly explain the added advantage or additional knowledge, skills and attitudes that are

addressed by the storybooks. Every submission will be distinct and shall be subjected to all requirements for submission, including payment of evaluation fees.

Specific conditions

The following shall be the conditions for submission of manuscripts of storybooks:

(a) The author shall submit six (6) Camera Ready Copies (CRC) of the storybook manuscript to be evaluated to the Director General.

(b) The submission letter must clearly indicate the language and targeted literacy level of the storybook.

(c) Manuscripts shall be evaluated quarterly in a calendar year. Therefore, the manuscripts should be submitted in the first two weeks of each quarter (i.e., the first two weeks of July, October, January and April).

(d) The manuscripts shall be accompanied with:

    (i) Evidence of payment of evaluation fees.

    (ii) A letter of submission with full physical and postal address, mobile telephone number, e-mail address and do authors of the author or publisher.

    (iii) Evidence of registration or incorporation, including the publisher's TIN.

    (iv) Proof of language editing of the manuscript by a professional language editor, for example, BAKITA in case of manuscripts written in Kiswahili and a recognised editor or publishing house for materials written in English. The same proof shall be submitted regarding content/substantive editing of the manuscript.

(e) All accompanying documents must be securely packaged and properly addressed.

The Editor's Role

The role of the editor is to help:

(a) The **designer** design the text and illustrations
(b) The **writer** write the best story possible
(c) The **illustrator** create the best illustrations possible
(d) The **reader** access and enjoy the story - be an advocate for the reader.

Being an advocate for the reader during the editing process means the editor helps to make sure that the readers can access and enjoy the stories.
For early readers this means thinking about:

(a) Will beginning readers understand and enjoy the story topic?
(b) Does the story's language fit the level?
(c) Do the illustrations explain and clarify the text?
(d) Does the design ensure the reader can read the text and illustrations clearly?

It's about linking the skills and the habit.
In other words, in the book development eco-system, the editor is placed right at the centre, acting as a link between the designer, writer, illustrator, and reader to be. The editor functions as an advocate or representative of the reader, ensuring on behalf of the reader that the book being developed is both accessible and enjoyable for a particular target reader. The relationship between editor, designer, illustrator, writer, and reader can be captured diagrammatically as follows:
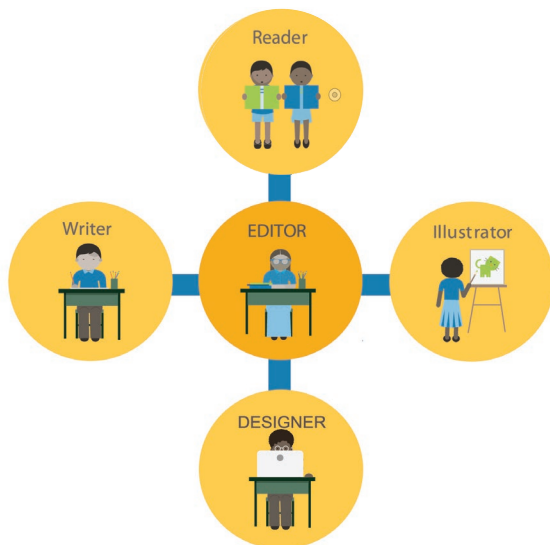
Figure: *Relationship between editor, designer, illustrator, writer, and reader*

Some of the issues an editor needs to keep in mind include the following:

(a) **Content** - Is it appropriate, familiar or culturally acceptable and of interest to the target age group?

(b) **Illustrations** - Do the pictures help tell the story or explain vocabulary?

(c) **Language Structure** - Does the language include repetitious words and phrases?

(d) **Length** - How many words are there on a page? How many pages are in the book?

(e) **Background Knowledge** - Are the readers' backgrounds and experiences appropriate for understanding the text?

(f) **Format** – How will the type size, spacing and page layout affect the readers' understanding?

Story editing checklist
Topic Selection: Child Interest

(i) The story is relevant for children in this culture or it is deliberately set in another place that will be of interest to children in this culture.

(ii) The topic is appropriate for the story's level.

(iii) The target reader will enjoy reading about this topic. It is fun, interesting, and/or imaginative.

Developmental Editing: Story Elements

Conflict and Plot

(i) The story has a clear and interesting conflict.

(ii) The plot makes sense.

(iii) There is one central plot, in higher levels one central plot and at most one sub-plot.

(iv) The overall number of characters is appropriate to the story.

Structure

(i) The story has a clear narrative structure, with set-up, action, and resolution.

(ii) The story's action begins quickly, without too much set up.

(iii) The story's scenes are in the best order. Each scene adds tension to cause problems for the character and make the reader want to continue reading.

(iv) The story is resolved in a logical way.

Emotional Plot

(i) The main character has a clear, logical objective and strong motivation.

(ii) The main character solves his or her own problem. While they may have help from others, there is no deus ex machina situation.

(iii) The main character has changed and grown by the end of the story.

Line Edits and Revision Considerations

Consider these elements once you have addressed child interest and developmental editing. You will usually begin to consider these elements in your third or fourth drafts.

Visual Possibilities

(i)   The story will be exciting when illustrated. The illustrator will be able to add creative interpretation and detail.

(ii) Where necessary, the text includes illustrator's notes to explain actions that need to be illustrated which are not clear from the text alone.

(iii) The story is resolved in a fun or surprising way—or there is an opportunity to add this in an illustration, even if it is not included in the text.

Cuts

(i)   The text does not include unnecessary adjectives or descriptions.

(ii) The text does not include unnecessary details.

(iii) The text does not repeat information the reader already knows.

Changes

(i)   The text uses "showing" instead of "telling."

(ii) Where appropriate, the text uses repetition of words, phrases, or short sentences, which are helpful for beginning readers.

Fifth, Sixth, Seventh Drafts…

When your structure and story development are solid, and you've considered basic cuts and line revisions, there are other aspects to consider. This list will help you as you continue working on your own. Your editor will assist you as well.

Illustrator's Notes

Actions, events, or emotions that are important to understand the story but are not explicit in the text have an illustrator's note.

Language

(i) Words and sentence structure are appropriate to the story's level.

(ii) The voice or tone of the language is appropriate for the story and will engage children. (For example, if the voice contains humour, the story is meant to be funny).

(iii) Language flows smoothly.

(iv) Vocabulary is appropriate to the character, context and genre.

(v) The amount of dialogue and number of characters speaking is appropriate to the story's level.

Sentence Level

(i) The sentence structure is appropriate for the story's level.

(ii) Each sentence is important to the story.

(iii) The story uses correct grammar.

(iv) The story uses correct and appropriate punctuation.

Word Level

(i) Vocabulary is appropriate to the book's level.

(ii) All words are spelled correctly.

Evaluation fee

Manuscripts shall be received and evaluated at a shared cost between TIE and authors or publishers as provided below:

(a) The evaluation fee, which will be non-refundable, may be reviewed from time to time as need may arise.

(b) Rates of evaluation fees shall depend on the level at which the manuscript is intended to be used.

(c) Rates of evaluation fees shall be approved by the Council before

being applied. Approved rates will be disseminated to the general public by the Director General through different and effective media such as the TIE website and Newsletter, newspapers, radio and television and social media.

(d) Manuscripts shall not be evaluated unless the author or publisher has paid all of the prescribed fees.

Composition, Roles and Responsibilities of Manuscript Evaluation Organs

The roles and responsibilities of Manuscript Evaluation Organs shall be as follows:

The Director General of TIE

The Director General of the Institute shall have the following roles and responsibilities:

(a) Appoint members of the secretariat to the Manuscripts Evaluation Panel (MEP).

(b) Appoint Members of the Manuscripts Evaluation Panel. Eligible persons for appointment shall be specialists with outstanding expertise and experience in that particular area. The Director General may also incorporate any other member who will be known as "A Co-opted Member' into a given Panel as and when need arises. Such a member should have expertise in the discipline concerned.

(c) Orient members of the Secretariat and Manuscripts Evaluation Panel on the effective and efficient discharge of their roles and responsibilities.

(d) Submit manuscripts evaluated by Manuscript Evaluation Panels to the Academic Affairs Committee of the Council for further action.

(e) Receive authors' and publishers' appeals and form ad hoc committees to deliberate on the appeals.

Manuscript Evaluation Secretariat (MES)

There shall be a Manuscript Evaluation Secretariat comprising three to five members who will be appointed by the Director General, from among the Institute's academic staff. The TIE Head Quality Assurance Unity shall be the Chairperson of the Secretariat. The Secretariat shall be responsible for:

(a) Receiving and recording camera-ready manuscripts from authors or publishers.

(b) Acknowledging receipt of manuscripts and giving feedback in writing to the author or publisher.

(c) Coding the manuscript for anonymity before assigning the same to the relevant panel for evaluation. For the purpose of clarity, coding in this context means concealing the name of the author or publisher from members of the Manuscript Evaluation Panel and replacing it with a Code Mark, for example, 01J for Hadija Selemani.

(d) Dispatching the coded book manuscripts to appropriate Panels for evaluation.

(e) Receiving evaluated book manuscripts from Panels.

(f) Compiling manuscript evaluation reports and submitting them to the Director General for further action.

(g) Scheduling meetings for Manuscript Evaluation Panels.

Manuscript Evaluation Panels

Evaluation of manuscripts shall abide by the following procedures:

(a) There shall be a panel for each subject comprising the TIE subject curriculum specialist, subject experts from outside TIE by educational levels (pre-primary, primary, secondary) and from

universities. Specifically, each panel shall comprise the following members:

(i) The TIE curriculum specialist for the subject/language in which the manuscript is written.

(ii) A teacher educator from teachers' colleges

(iii) A teacher from schools

(iv) Schools quality assurance officer

(v) A specialist from university

(vi) One Special Needs Education specialist

(b) Panel members shall serve for a period of three (3) years. A member may be eligible for reappointment after expiry of the tenure. If a member fails to attend three (3) consecutive meetings of the Panel without reasonable cause, the Director General of TIE may terminate his/her membership and appoint another person to fill the vacancy.

(c) Manuscripts of storybooks shall be evaluated by five (5) members appointed from among the existing Panel members. The five members shall be appointed by the Director General in consultation with the chairperson of a given Panel.

(d) The Chairperson of a given TIE Panel shall automatically serve as the Chairperson of the Manuscript Evaluation Panel.

(e) The responsibilities of the Manuscript Evaluation Panel shall be:

(i) To receive manuscripts from the Secretariat.

(ii) To evaluate manuscripts in accordance with criteria set out in these Guidelines after signing the Personal Covenant Form appended as Appendix III. The evaluation shall be based on the Storybook Evaluation Form which is Appendix IV of these Guidelines.

Writing a report for each manuscript with recommendations and submitting the same to the Secretariat for further action: The recommendations shall fall under one of the four categories given in Table 2.

Table 2: Evaluation marks

S/N	Category	Average Score
1.	Approval without conditions	100%
2.	Approval with minor corrections	85-99%
3.	Approval with major corrections	70-84%
4.	Rejection	Below 70%

Resubmission of corrected manuscripts

Resubmission of corrected manuscripts shall adhere to the following conditions:

Conditions for resubmission of manuscript approved with Minor corrections or without conditions

(a) The author/publisher shall make corrections of identified weaknesses and resubmit the manuscript to the Director General.

(b) The Director General shall send the manuscript to the Secretariat with instruction to submit it to the appropriate Manuscript Evaluation Panel for further action.

(c) Re-submission of the manuscript by the author or publisher shall be affected within ninety (90) days from the date of dispatch of the manuscript to the author or publisher. Failure to do so means that the manuscript will be treated as a new case, and as such, will have to follow the normal submission procedures.

(d) TIE should re-evaluate the resubmitted manuscript within ninety (90) days.

(e) If the manuscript is not approved after the second resubmission, the author or publisher shall pay an evaluation fee for subsequent re-evaluation.

Conditions for resubmission of rejected manuscripts

(a) The author may revise a rejected manuscript and resubmit it to the Director General for onward transmission to the Secretariat and the appropriate Manuscript Evaluation Panel for further action.

(b) The manuscript shall be treated as a new case and shall therefore follow the normal submission requirements.

Validation by the council

(a) The recommendations of the Manuscript Evaluation Panel shall be tabled before the TIE Management.

(a) The recommendations of the TIE Management shall be tabled before the Academic Affairs Committee of the Council for consideration.

(b) The Academic Affairs Committee may accept the recommendation either wholly or with improvements as they deem fit and forward the manuscript to the Council for further action. The Committee may also reject the manuscript and send it to the Director General for befitting action.

(c) The Council shall consider the recommendations of the Academic Affairs Committee and forward them to the Minister responsible for education with or without improvements for approval.

Certification of approval

The Minister responsible for education shall consider recommendations by the Council of TIE in the manner of his/her choice and, if satisfied, may approve the manuscripts with or without variations as he/she deems fit.

All approved manuscripts shall bear a certificate of approval. The certificate shall:

(a) Be scanned and inserted on the first page of the preliminary part and back cover of the book.

(b) Be in black and white or in full colour, as the author may wish.

(c) Indicate the certificate number, title, author or publisher/copyright holder, International Standard Book Number, date of approval, type of book and level.

(d) Bear the official signature of the Minister responsible for education.

Appeals

Appeals against decisions in respect of evaluated manuscripts shall be as follows:

(a) Appeals to the Director General

If an author or publisher is aggrieved by the decision of a panel, he or she may appeal to the Director General. Upon receipt of the appeal, the Director General shall appoint an independent panel to re-evaluate the manuscript. The independent panel shall re-evaluate the manuscript, write a report with recommendations and submit it to the Director General within thirty (30) days. Conditions for appeal shall be as follows:

(i) The appellant shall clearly state grounds for the appeal.

(ii) The appeal shall be submitted within fourteen (14) days from the date of notification.

(iii) The Director General shall decide on the appeal within thirty (30) days.

(iv) The decision of the Director General shall be final and binding.

(b) Appeals to the Minister

If a manuscript is rejected at the Council or Commissioner level,

the author or publisher may appeal to the Minister. Upon receipt of the appeal, the Minister shall appoint an independent body of not more than three (3) experts of the subject to form an Appeals Board. The Board shall evaluate the manuscript in question, write a report with recommendations and submit it to the Minister for decision on the appeal. Conditions for appeal shall be as follows:

(i) The appellant shall clearly state the grounds for the appeal.
(ii) The appeal shall be submitted within thirty (30) days from the date of notification.
(iii) The Minister shall decide on the appeal within sixty (60) days.
(iv) The decision of the Minister shall be final and binding.

Submission of copies of final approved manuscript

An author or publisher shall submit to TIE two (2) copies of each approved manuscript bearing a printed certificate issued by the Commissioner for education for record keeping.

Transparency and confidentiality

In order to build trust and cooperation among stakeholders in the book development industry, it is guided herein that implementation of the roles and responsibilities of authorities involved in storybook manuscripts evaluation shall, as much as possible, be conducted in a transparent manner.

Without prejudice to the provisions of the foregoing paragraph, some information such as names of authors, minutes of organs involved in the manuscript evaluation process, and code numbers of manuscripts used during evaluation shall be treated as confidential for ethical reasons.

Disclaimer statement

At all times of the process of evaluation of storybooks, TIE shall not be liable or responsible to a third party or anybody with any claims relating to any storybook or storybooks evaluated and approved for use in schools. This statement holds true for any portion of words or statements contained in the storybook or storybooks that has or have been copied or plagiarised from a third party or another storybook.

It is hereby explicitly stated that, in the process of evaluating storybooks, TIE carries out evaluation in a bona fide manner. It is not and shall never be the duty of TIE to evaluate whether the storybook or storybooks in question contain any materials illegally originating from a third party or another storybook. Any claims of such nature, shall be forwarded to the author or publisher of the said storybooks.

Endorsement of the guidelines

These guidelines have been endorsed by the Commissioner for Education. Therefore, they are legally sanctioned to guide the writing and evaluation of storybooks.

Review of the guidelines

These guidelines shall be reviewed according to any the needs at any particular time.

Appendix II:

Manuscript Submission Form (MSF)
(To be completed by the Author/Publisher)
TAASISI YA ELIMU TANZANIA (TET)
Tanzania Institute of Education (TIE)

Name of Author:_____

Name of Publisher:_____

Place of Publication:_____

Storybook Title:_____

Level:_____

Intended use of the book	Level

ISBN:_____

Number of Pages:_____

Proof of Payment of Evaluation Fee:_____

Amount Paid:_____

CHECKLIST FOR SUBMISSION REQUIREMENTS

Put a tick (✓) if available or (X) if not available or (NA) where inapplicable

S/N	Requirement	Available	Not Available	Not Applicable
(i)	Evidence of Payment of Evaluation fee			
(ii)	TIN Number			
(iii)	Language Certification or letter			
(iv)	06 Camera Ready Copies			

DECLARED TECHNICAL SPECIFICATIONS

S/N	Description	Specification
(i)	Type size	
(ii)	Depth of text	
(iii)	Type face	
(iv)	Illustrations (one colour/two colours/full colour)	

Signature:_____

Date:_____

FOR OFFICIAL USE ONLY

Received by:_____

Assigned Evaluation Code No.:_____

Designation:_____

Signature:_____

Date:_____

Official Rubber Stamp

Appendix IV:

Tanzania Institute of Education Storybook Evaluation Form

GENERAL INFORMATION:

Title of Book: _____

Manuscript Code Number: _____

Number of Pages: _____

LEVEL and GENRE OF BOOK (Tick as appropriate):

Level:

Genre:

Tick appropriately and put comments for your mark.

EVALUATION CRITERIA	Not Acceptable	Below Average	Average	Good	Excellent	Evaluator's Comments
	0	1	2	3	4	
1. TEXT CONTENT						
1.1 Appropriateness of story/text/theme for target audience						
1.2 Interest level for target audience						
1.3 Appropriateness of length for target audience						
1.4 Characterisation						
1.5 Setting						
1.6 Plot/structure (logical flow)						
2. PRESENTATION						
2.1 Quality, attractiveness, and appropriateness of cover for target audience						
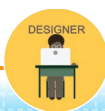
Criteria						Comments
2.2 Appropriateness of page design & layout for target audience *(including placement and amount of text on page)*						
2.3 Quality, relevance and appropriateness of illustrations for target audience						
2.4 Illustrations clearly support the text						
2.5 Appropriateness of font & font size for target audience						
2.6 Appropriate and accurate use of colour for target audience						
2.7 Title relevance and connection to the story						

EVALUATION CRITERIA	Not Acceptable	Below Average	Average	Good	Excellent	Evaluator's Comments
	0	1	2	3	4	
3. LANGUAGE						
3.1 Correct use of grammar						
3.2 No use of bad language, e.g. swearing						
3.3 Appropriateness of language patterns, vocabulary and sentence structure for target audience (simplicity of language)						
4. EDITORIAL						
4.1 Absence of typos and other errors						
4.2 Correct use of punctuation and writing convention						
4.4 Consistent use of language (dialect consistency)						

5. PROMOTION OF POSITIVE VALUES (FICTION ONLY)						
5.1 Integration of a social value or skill (equality; environment, moral/ integrity, tolerance, respect)						
5.2 Appropriateness of the way in which the social message or skill is addressed for target audience						
5.3 Absence of bias in illustrations, characters and plot						
6. FACTUAL ACCURACY (NON-FICTION ONLY)						
6.1 Facts are accurately presented						
6.2 Facts are appropriate						

NB: For fee structure see the Guidelines for submission of educational materials available at www.tie.go.tz.

TOTAL MARK:

  NB:

  1. **If a NON- FICTION book scores 61.6 or more out of 88, (70% or more) it has passed.**
  2. **For a FICTION book, if it scores 67.2 or more out of 96 (70% or more) it has passed. (This is because Fiction books must not be marked for factual accuracy.)**

General Comments & Recommendations_____
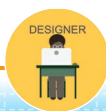_____
_____

APPROVED
APPROVED WITH MINOR CORRECTIONS
APPROVED WITH MAJOR CORRECTIONS
REJECTED
Name of Evaluator: _____
Signature: _____
Date: _____

Addendum to the evaluation tool

This Addendum seeks to provide further clarity to some of the terms and expressions used in the evaluation tool. This is important because it is necessary for all evaluators to have a single common understanding of what each term or expression/phrase means.

1. **Appropriateness of story or theme -** This refers to the suitability of the subject, content, message, or topic of the story. These books are meant for children from 5 up 10 years old, so it is important that the topics or messages explored in the stories are appropriate for this age group. Examples of appropriate topics for children include friendship, animal stories, toys, stories about people in their everyday life like teachers, brothers, sisters, parents, grandparents etc. Stories for young children can address serious topics, such as the death of a loved one or a natural disaster, but should do so in an age-appropriate way. For example, such stories could contain a hopeful message and should not be too scary.

2. **Interest level for target audience -** This is linked to the above in that the topic chosen must excite the children. A story about toys and balloons, for example, is likely to excite children more than a story about investment. In general, children are interested in stories that they can relate to.

3. **Appropriateness of length -** Refer to the Levelling Criteria in Tables 1.1 to see the lengths recommended for each level.

4. **Characterisation -** Good characterisation means that the main characters are well rounded. Through both descriptions and actions, readers learn the characters' desires and motivations within the story. The story may reflect the characters' emotions, relationships, or attributes. Good characterisation at this level also looks at the number of characters in the story. A story for early readers should not have too many characters with main speaking roles (1-4 is recommended).

5. **Setting** - Setting refers to the place where the story happens, and the time when it happens. A good story has a clear setting, and the setting in a story at this level is expected to be only one or two places, not multiple settings exceptions can be made. A good story has a clear setting, which may be expressed in words or through illustrations.

6. **Plot Structure** - This refers to how the story is built. A narrative plot has a clear beginning, middle, and end. Note, however, that not all stories follow this traditional structure. There are other kinds of structures that stories can choose to follow, for example, the Question and Answer structure, or the Repetitive structure. Please see page 17 of this manual for more examples of alternative story structures.

7. **Quality of cover** - When assessing the cover, think of these elements:
   a) Does it suggest the story without giving it away?
   b) Does it make the children curious so that they want to take the book and read it? Are the colours attractive and exciting for children?
   c) Is the image of the cover clear, or is the cover 'busy' with too many images that it is not clear what to focus on?
   d) Is the title of the book placed where it can be easily seen and read?

8. **Quality of illustration** - When considering the quality of illustrations, think of the following areas:
   a) Do the illustrations support understanding of the story while also being creative?
   b) Do the illustrations have child-appeal (would the illustrations appeal to children)?
   c) Are perspectives/shot angles varied? See page 23 of these guidelines for examples of the different perspectives.
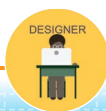
d) Does each illustration have a clear focus element? There are four basic focus elements, as follows: action, character, emotion, or setting.

e) Are a variety of page types used (spot, full-page, double-page) spread?

9. **Use of colour** - Children are generally attracted to bright colours. However, it is also important for the colours used to be suitable for the mood of the story. To read more about 'mood', please see page xx of these guidelines.

10. **Title** - consider if the title is suitable for the story. Does the title give the child a sense of what the story is about without giving away the story? Does the title make the child excited and curious to read the book?

11. **Quality of writing (Grammar)** - This looks at the writer's attention to the grammar of the language. There must not be any grammar mistakes.

12. **Quality of writing (Language Use)** - This looks at whether the story has used appropriate language for the target reader. There should not be any bad or vulgar language, for example, swear words like 'damn'.

13. **Appropriateness of language patterns** - This looks at the simplicity or complexity of the vocabulary and sentence structure.

14. **Bias** – Storybooks should be free from bias. This ensures that no group is unfairly promoted or denigrated. For example, stories should not promote harmful stereotypes, such as "girls are not good at Maths." Bias may be seen in terms of gender, race/ethnicity, class, disability, religion, etc.

Glossary

Action: The events that make up a story. Action is when things happen, instead of characters just talking, or writers just describing a setting.

Art detail editing: The second stage of art editing, to address how well the illustrations match the text and other visual details to assist readers in understanding the story.

Art development: The process of creating and revising a set of illustrations. Illustration development begins with breaking up the story text and ends with the final coloured artwork.

Boxed (framed): An illustration contained within a box or frame.

Breaking text: The process the illustrator uses to decide which text will go on which page.

Character: The person, animal, or object whom the story is about. The main character is the central character of a story.

Close-up: A narrow perspective that focuses on one small part or parts of a scene or character.

Colour palette: The selection of colours an artist uses for a particular work. The colour palette also takes into account style of the illustrations and the mood and setting of the story.

Composition: The way in which an illustration is made up—both its content and the way that content fits together.

Comprehension: Understanding text.

Conflict: The main problem of the story.

Content: The subject or material dealt within a story.

Contrast: The amount of difference between one colour and the colours nearby.

Cover: The thicker paper surrounding the book. The cover is divided into four parts: The front cover, back cover, inside front cover, and inside back cover. A wrap-around cover uses a single, continuous image for both the front and back covers.

Detail: A small part of an illustration.

Deus ex machina: An event that the water uses to help the characters solve their problem too easily and usually unrealistically. For example, a monkey wants some bananas and just happens to find a banana tree. This is a Greek term that translates as "God makes it so."

Developmental editing: The first stage of editing manuscripts or illustrations, to address structure, character, pacing, and flow. Developmental editing addresses big-picture issues in the story or artwork.

Dialogue: When characters speak to one another.

Downshot: A perspective when the reader is looking down at a scene. Sometimes called a "bird's-eye view."

Draft: A version of the story or illustrations. The first draft is the first time a writer or illustrator puts pen to paper. When she goes back to change things, the story or illustrations will then be in the second draft and so on.

Edit: When the writer, illustrator, or editor makes changes to improve their manuscript or illustrations.

Emotional journey: The growth and change of a character's feelings and expressions in a story. The best illustrations showcase this journey.

Expression: The way a character's face shows their emotions.

Facing pages: Two pages that are next to each other when a book is opened.

Flow: The continuous, harmonious movement of a story or illustrations. A story has "flow" when the logic is consistent and when the language moves without awkward pauses.

Fluency: The ability to read words quickly, accurately, and with appropriate expression.

Focus elements: The focus of a particular illustration. Can be setting, emotion, character, or action.

Format: A type of book, with criteria for shape, size, and content.

Full bleed: When an illustration uses an entire page, without a border around the illustration.

Full sketches: The whole set of sketches for each page of a book.

Genre: A category of story with unique style or content. This word is more specific than format. A sub-genre is a more specific genre.

Gutter: The place where the pages of a book are bound together. When an important illustration is placed too close to the gutter. It cannot be seen when the pages are bound.

Harmony: Using colour combinations that are pleasing to the eye and give the illustration a sense of order and balance.

High-Frequency word: A word commonly occurring in a language.

Hue: The 12 basic colours on a colour wheel. Contrasting colours are opposite one another on a colour wheel.

Interiors: The pages inside a book.

Internal dialogue: When a character is speaking to herself, or thinking something.

Language: The words, grammar, and punctuation used in the story.

Level: The complexity of a story, both in topic and language.

Line editing: The second stage manuscript editing, to address the details in specific lines. The main kinds of line edits are cuts and changes.

Manuscript: The unpublished story. This word often means the physical story on a piece of paper or in a computer file.

Medium: The materials used to make a book's art. For example, water`colour paint or pastels.

Mood (preferred to tone or atmosphere): The general feeling of the illustrations, which comes from a combination of the content, style, and colour.

Motivation: WHY a character wants something.

Narrative: The story.

Objective: WHAT a character wants.

Orientation: The direction in which a book is meant to be read. A horizontal orientation is called landscape and a vertical orientation is called portrait.

Pacing: The way the story or illustrations move logically from one event to the next.

Page count: The number of interior pages in a book.

Page turn: The transition from one page to the next. Page turns only occur between odd and even pages in a book. For example, there are page turns between pages one and two, and three and four, but NOT between two and three (which are facing pages).

Page: An illustration that uses one page.

Panorama: A wide-angle perspective that shows a background or large part of the scene's setting.

Pattern: Any repeated word, phrase, sentence, or event that increases predictability.

Plot (also storyline, story arc, or narrative): The series of related, sequential events that make up a story. A

"sub-plot" is a secondary plot.

Predictability: When a reader can identify a pattern in a story that helps his fluency and comprehension.

Proportion: The relative size of one object or character to another.

Repetition: When a word or phrase is used more than one time.

Resolution: The story's ending, when all plots have finished and there are no "loose ends."

Revise: When the writer or illustrator edits their manuscripts or illustrations, resulting in a new draft.

Rhyme: In English, a rhyme happens when two or more words used in a sentence or phrase have the same ending sound. For example, "the cat on the mat wears a hat." In this example, "cat," "mat," and "hat" rhyme.

Rhythm: The pattern of sounds and beats in a story; similar to the rhythm of a song or piece of music. This general term can include "repetition" and "rhyme."

Scenes: The series of events in a story.

Set up: The initial information or explanation that can begin a story (setting, physical details, etc.)

Setting: The place where the story happens. It can be realistic, reflecting the "real world," or fantastical, in a world the writer and illustrator create with words and artwork.

Sight word: A high-frequency word that cannot be decoded, i.e., Broken down by its sounds. "The" is a key early sight word in English.

Speech tag: The part of a sentence of dialogue that tells the reader who is speaking. For example, in the sentence "'I love mangoes,' said Anand," "said Anand" is the speech tag.

Spot: An illustration that uses only part of a page.

Spread: An illustration that uses two facing pages.

Story development: The process of writing and revising a story. Story development begins with finding an idea and ends with the final draft.

Storyboard: Thumbnail sketches of each page of a book to help the illustrator plan. Rough storyboards consider focus elements, pacing, perspective, and room for text. Detailed storyboards consider emotion and composition.

Structure: The way a story is organised.

Style: The unique appearance or design of an illustration.

Temperature: "Warm" colours and "cool" colours can be used to add contrast.

Tension: The specific difficulties that characters must deal with in a story. The most interesting stories add tension to the plot scene by scene. Also called "rising action" or "obstacles."

Theme (preferred to message or moral): The bigger idea of the story. Theme is not plot or topic, but the significant underlying truth upon which the story is based.

Three-dimensional character: A character who feels very real because the reader understands them on three levels: physical description, external/social circumstances, internal /psychological personality.

Tint, shade, tone: Adding white or black changes the tint, shade, and tone of a colour.

Title page: The first interior page of a book. The text on this page includes the book's title.

Topic: The subject of the story; what the plot of the story is about. This word is more specific than "content."

Trim size: The dimensions of a book.

Upshot: A perspective where the reader is looking up at a scene. Sometimes called an "ant's view."

Value: The darkness or lightness of a colour.

Vocabulary: The specific words used in a story.

Voice: The general feeling of a story, which comes from the word choice; the use of language.